



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers.
15-17 East 40th Street.
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.
YEAR, IN ADVANCE - \$3.00
Canada - 3.35
Foreign Countries - 3.75
Single Copies - .10

CHANGE OF ADDRESS.

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

DISCONTINUANCES.

If a subscriber wishes his or her paper
discontinued at expiration of his or her sub-
scription, notice to that effect should be
sent; otherwise it will be assumed that a
continuance is expected and bill will be sent
and payment should follow.

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK.

Brentano's Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.

WASHINGTON.

Brentano's—F and 12th Streets

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

LONDON
Art News Office - 17 Old Burlington St., W.
Bottom's News Agency, 32 Duke St., St. James, S. W.
PARIS
Brooklyn Daily Eagle - 53 Rue Cambon
Morgan, Harjes & Cie - 31 Boul. Haussmann
American Express Co. - 11 Rue Scribe
Munroe et Cie - 7 Rue Scribe
Student Hostel - 93 Boulevard Saint-Michel
The American Art Students' Club, 4 rue de Chevreuse
Lucien Lefebvre-Poinet - 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

THE CHRISTIE SALE CATALOGS.

The catalogs of all important sales illus-
trated or otherwise, can be seen at the
ART NEWS office.

THE COMING ART TARIFF.

"A bitter fight had to be waged before
the framers of the Underwood tariff con-
sented to remove the duty on objects of
art. The proposed abolition of the free
list through a flat 10 per cent. increase in
duties will take us half-way back to where
we were before the Underwood Law. The
revenue derived from a tax on art is incon-
siderable, but the argument is supposedly
that any amount of revenue derived from
a tax on luxury imports is to be welcomed.
But whereas the importation of works of
art may be a luxury from our standpoint,
their exportation may be very decidedly a
necessity from the point of view of the Al-
lied countries. Economic distress has
weighed most heavily, perhaps, on the
writers and artists of France. America
must today be a very welcome market. To
deprive them of that market is to impose
on them a burden altogether disproportion-
ate to the financial benefits we may expect
to derive. What sense is there in lending
money to the Allies and simultaneously
depriving subjects of the Allies of an op-
portunity to make a living through their
own efforts? England hesitated long be-
fore imposing restrictions on the import of
luxury articles from her allies, such as
French silks. She yielded only because
with her it was a case of saving absolute
tonnage. All this aside from the fact that
once we restore the tax on art, we shall
have to wage the campaign for free impor-
tation all over again after the war."—N. Y.
Eve. Post.

THE LATE ART SEASON.

Mid-May past and the art season "still
going strong." This is almost a phe-
nomenon, although the tendency for a
few years past has been to a prolonga-
tion of the season until May 1.

When the ART NEWS was started,
away back in 1904, it was not found
necessary to continue its publication
weekly much after mid-April, for at
that period, by that date the art sea-
son was virtually over and studios and
galleries had settled down for their
long summer slumber.

The reason for the lengthening of the
art season, especially since the fateful
year of 1914, is easily understandable,
namely, the remaining late in their city
homes of art lovers, due to the Euro-
pean war, which has effectually stopped
the custom, on the part of the wealthy,
of going abroad early, and to the coun-
try of those less wealthy, who did not
wish to remain in town with their
friends away. Then, too, the Spring
season, as to weather conditions, would
appear to have materially changed,
and, for some years past, wintry winds
and skies have been substituted for
the balmy airs of Spring, making the
countryside unattractive.

Artists and dealers have therefore
found it advisable to remain in town
later than in former years, and this has
prolonged the art season. The Allied
Artists, whose delightful annual show
is now on at the Fine Arts Galleries,
have learned that the month of May
has brought their display good attend-
ance and interest, perhaps more than
the exhibitions of the early and middle
season, as art lovers have now more
leisure. The art auctioneers have also
found that late season sales are well
attended and successful.

So it happens that this May finds a
score of pleasing smaller exhibitions
in progress in dealers' galleries, one big
show, that of the Allied Artists, above
mentioned, well attended, and art and
book sales in full blast. The present
week brought at the American Art Gal-
leries, in former years closed long ere
this, the important sale of the pictures
and effects of the late William M.
Chase, and two literary and print sales
of importance and interest.

Berlin Photo Co.'s English Finish.

"The finale of the Berlin Photo Company
in Great Britain occurred recently. The sale
held in the company's premises (three up-
per floors of a somewhat narrow building
in New Bond St.) realized on the whole
quite good prices, especially when one takes
into consideration that the lots, often a
dozen or two impressions at a time, were
generally of the prize-pocket order, con-
taining something of everything. The cata-
log simply detailed quantity and catalog
number, and before a would-be buyer had a
chance to grope through the pile and note
the samples circulating round the orbit of
the auctioneer's porter, the lot was knocked
down. The stock was a disappointment,
after the Hanfstangel sale.

"Nevertheless, it is pleasing to think that
this second big German publishing house
has been wiped off the British slate. It is
the principle which has to be looked at,
and the chief cause for regret is that two
and a half years have elapsed before this
most necessary act was consummated.

"A few Bond Street dealers attended the
sale, but most of the proofs and prints were
sold to 'outside men,' who bought them in
large quantities and at 'scrap' prices—notab-
ly one multiple-shopman, who bought
Maud Earl proofs and prints at anything
from 6d. to 1s. a time, and is now showing
them in his windows as bargains at from
5s. to 6s. (without the frame)."—London
Fine Art Trade Journal.

CORRESPONDENCE

Editor AMERICAN ART NEWS:

Dear Sir: Every collector and lover of
art deplores the death of John G. Johnson,
one of the greatest connoisseurs not only in
America but the whole world. I am very
proud to possess an interesting letter from
him written only a short time before his
death. As you have recently published many
details of Mr. Johnson's life you may be
willing to print that letter which reads as
follows:

"Dear Mr. Stransky:
"I am very much obliged to you for your admirably
prepared catalog of your modern German pictures.
The illustrations show clearly their poetical and artistic
quality and the wide departure from the terrible Carl
Becker and Meyer von Bremen schools, which has
almost typified in this country the German art of
today.
"I congratulate you upon the possession of the very
judiciously and admirably selected collection you have
made. I am very sincerely yours,
"John G. Johnson."

yours very truly,
Josef Stransky.

N. Y., May 16, 1917.

"Many Standards of Art."

Editor AMERICAN ART NEWS:

Dear Sir:
I think that your readers have had enough
on the subject of the "money standards of
art," and so I will reply briefly to Mr.
Bolton Brown's exceptions to my letter to
you. I can only say that he once more
quotes me incorrectly, or what is more un-
fair, in fragments. He has missed my point,
which was not, as he seems to think, that
I believe the price of a picture to be the
measure of its value, but that the publica-
tion of the great fortunes paid for pictures
kept alive the public interest in art and in
so far such publicity worked for good.
There is not one word in my letter to the
effect that the price of a picture was its
just appraisal. Mr. Brown's line of reas-
oning in the various controversies, which
he seems to enjoy, impresses me as pecu-
liarly epicene.

Yours truly,
Charles Vezin.

N. Y., May 15, 1917.

Artists Should Be Registered.

Editor AMERICAN ART NEWS:

Dear Sir:
May I suggest that Art and Literature
be raised to the position of Science (Medi-
cine), Law and Engineering, by reviving a
mediaeval custom of registering artists and
writers and licensing them to practice.
There should be four divisions into which
work would fall. First, academic or classic;
second, modern or evolutionary; third, com-
mercial; fourth, experimental and research
(carrying on financial organization similar
to the Rockefeller Foundation).

There should also be a waiting list for
those worthy of notice, but not yet skilled
enough for enrollment.

Such an organization, if carried into all
the allied countries, would clear the world
of much counterfeit and worthless art and
literature; would save publishers, etc., half
their secretarial labor and would give to
those worthy of it a sound position, socially
and financially.

I am ready to organize such a scheme
if no one else is forthcoming.

Yours sincerely,
Amelia Dorothy Defries.
Nassau, Bahamas,
May 12, 1917.

OBITUARY.

William Henry Neale.

William Henry Neale died recently in
London. He was a man whose great at-
tainments were better recognized and hon-
ored in other countries than his own. Quite
early in his career he began to specialize
in archaeology, spending much of his time
in Belgium, and eventually making himself
the foremost authority on the arts and
crafts of the Netherlands during the Mid-
dle Ages. Indeed, it is said that it is ow-
ing to his researches and the value which
he set upon the art works of which he dealt
in his writings, that the custodians of Bel-
gian museums were encouraged, both to
take greater care of their possessions and
to adopt means to make their collection
more truly representative of the art of their
country.

The Victoria and Albert Museum owe
him an immense debt for the way in which
he classifies its Netherlands works of art
and organized its Art Library, although in
later years his services were very ill re-
quited by those responsible. Mr. Neale
was a member of the Royal Flemish Acad-
emy, a member of the Order of Leopold
and one of the Consultative Committee of
the Burlington Magazine.

Arthur L. Liberty.

Sir Arthur Lasenby Liberty died at Lee
Manor, England, May 11, last.
He was the founder of the well-known



"ROCKETS AND BLUE LIGHTS"

J. M. W. Turner

Recently acquired by Chas. M. Schwab

silk house in Regent St., London, which
bears his name, and was also promoter of
a number of industries connected with the
decorative arts. He was born at Chesham
in 1843, and was educated at Nottingham
and was a member of the Council of the
London Chamber of Commerce, Vice-Presi-
dent of the Silk Association of Great Britain
and Ireland, and Juror at the Paris Exhi-
bition in 1900.

Sir Arthur was also the author of "A Day
in Tangier," "The Treasure Hunt," "Spring-
time in the Basque Mountains" and "Pic-
torial Records of Japan." He was decorat-
ed by King George in 1913 for his devel-
opment of decorative art in the silk in-
dustry.

Arts Federation Convention.

The American Federation of Arts held
its eighth annual convention at Washing-
ton Wed. to Friday last inclusive. The
war excitement was not favorable to inter-
est or attendance, the attendance of the
public was small, and there were many
absentees among the announced speakers.
The general topic was "Art and Civiliza-
tion." On Wed. the address of welcome
was delivered by Hon. James L. Slayden,
Chairman of Library Committee, House of
Representatives, and the following papers
were read: "Place of Art in a Democracy,"
by Hon. Breckenridge Long, Third As-
sistant Sec'y of State and President of St.
Louis Art League; "Outdoor Art in Wash-
ington," by Charles Moore, chairman of
Federal Commission Fine Arts; "Modern
Art," by Duncan Phillips; "Museum Stand-
ards and Responsibility," by Arthur Fair-
banks, Director Boston Museum, and "High
Cost of Art," by Florence N. Levy.

On Thursday, Dudley Crafts Watson,
director Milwaukee Art Institute read a
paper on "Art in State Fairs"; George
Breed Zug, art instructor, Dartmouth Col-
lege, one on "Art Exhibitions in Colleges,"
and Mrs. George W. Stevens, assistant di-
rector, Toledo Museum, on "Museum
Methods." "The Place of Industrial Art in
Art Museums" was discussed by George G.
Booth, past president, Society of Arts and
Crafts, Detroit; "The Art of the Immi-
grant" by Henry Hornbostel, and "The
Future of the Handicrafts" by H. Percy
Macomber, Secretary Society of Arts and
Crafts, Boston.

On Friday Miss Lena M. McCauley, art
critic of Chicago Evening Post, talked of
"Socializing Art in Chicago"; George Pierce
Baker, head of Department Dramatic Art,
Harvard, discussed "The Dramatic Work
Shop"; Thomas Woods Stevens, head De-
partment Dramatic Arts in Carnegie In-
stitute treated of "The Theatre and the
Studio," and Arthur Farwell, President, Na-
tional American Music Society, discussed
"Community Music," etc.

A Portrait of Lafayette.

The Kleinberger Galleries at No. 709
Fifth Ave., are exhibiting what is claimed
to be the only portrait in existence of the
Marquis de Lafayette. This portrait by
Louis Leopold Bouilly was painted in Paris
in 1728 and was secured by M. Kleinberger
from an old family collection in Paris. It
is signed and dated, and depicts the Mar-
quis standing clad in the American Revolu-
tionary military costume of buff and blue,
and holding the reins of a pawing horse.
The background is a plain with horsemen
in the distance. The portrait was shown
at the Paris Exposition of 1900 in the
retrospective art display, and again at
Bagatelle in 1911.

Heitkamp's N. Y. Views.

Thirty-seven paintings of Greater New
York scenes by Irving R. Heitkamp furnish
the current exhibition in the gallery of Pratt
Institute, Brooklyn. The artist was an in-
structor in the Institute and in the Columbia
Summer School. He died in January last,
aged 30. It was his habit to put up his easel
in the busiest streets, wherever a scene
caught his fancy. He worked rapidly, un-
mindful of the curious crowds that he at-
tracted.